

1912.

PROSPECTUS
OF THE
SPECIAL TRAINING COURSE
FOR TEACHERS.

Pianoforte.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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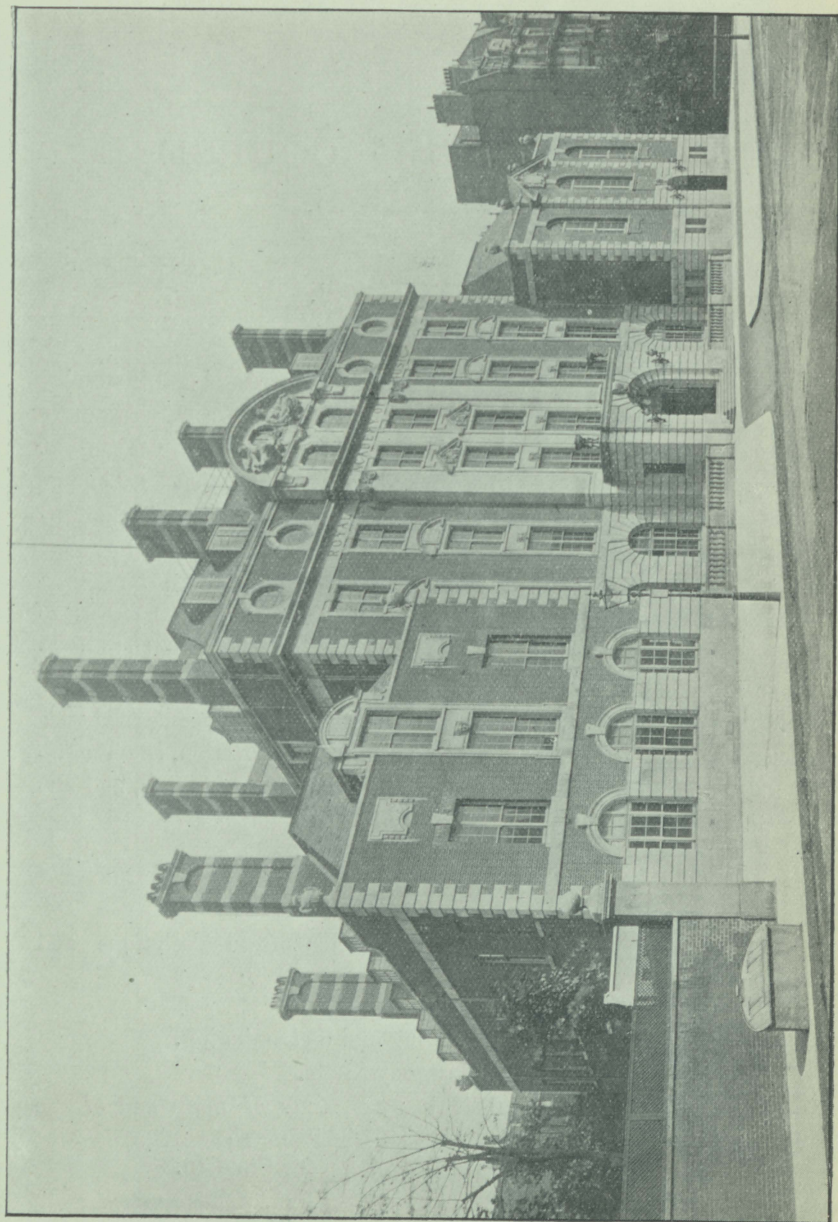
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ROYAL ACADEMY OF MUSIC, YORK GATE, MARYLEBONE ROAD, N.W.

SPECIAL TRAINING COURSE FOR TEACHERS.

PIANOFORTE.

THIS Course has been instituted to meet the increased and increasing demands made upon teachers of to-day and to provide a curriculum in subjects, a knowledge of which is essential to Pianoforte Teachers. These subjects have been so co-ordinated and arranged that an adequate knowledge of them can be acquired in the course of one year's study by a person already advanced as a performer and possessing general average musical knowledge. The curriculum has been designed with the further object of improving the student's *general musicianship*, and preparing him for the work of organizing and supervising the general study of Music in Schools, by embracing within its scope the fundamental facts on which all teaching is based, and particularly those concerned with the teaching of Pianoforte Technique and Interpretation, the Fundamentals of Music, Ear-training, the conduct of Class-Singing, and the practical application of Harmony-study to these subjects.

The Course will consist of a series of Lecture-Lessons by specialists in the following subjects:—

- (I.) The Fundamentals of teaching Pianoforte Technique and Interpretation (elementary and advanced).
- (II.) Tonality and Notation.
- (III.) The teaching of Ear-Training and Sight-Singing.
- (IV.) Aural and Keyboard Harmony-Study.
- (V.) Musical Analysis (including the study of Form and of the characteristics of Music of various periods).
- (VI.) Class-Singing and Voice-Production for Children.
- (VII.) Phrasing as conditioned by Construction.
- (VIII.) Elementary Psychology as applied to teaching.

The Course will also include one individual lesson per week in Pianoforte-Playing. Although this is optional in certain cases,* it is desirable that all those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them will, from time to time, be called upon to give practical demonstration of points specified by the Lecturers.

Students entering for the special course for Teachers thereby become students of the Academy, and are therefore entitled to all the privileges of studentship, including the Annual Examination and awards, prizes, etc.

TABLE OF FEES.

All persons who enter for the Special Training Course are required to pay an entrance fee of two guineas, unless they are already enrolled as students of the Academy, and in addition the following :—

						Per Term.		
						£	s.	d.
For the complete Course	...	...	...	...	...	12	12	0
"	"	"	but excluding the weekly (individual) lesson in Pianoforte-Playing	...	...	8	8	0
"	"	"	excluding the course on Ear-training and Voice Culture	...	...	10	10	0

Present or past students of the R.A.M. are admitted to single sets of the Lecture-Lessons on payment of fees as below, but only those taking the whole year's Course in all subjects will be eligible for the Special Examination referred to on page 5.

						£	s.	d.
Fundamentals of teaching Pianoforte Technique and Interpretation—								
<i>Elementary</i> , Miss M. Scott Gardner and Mrs. Curwen						1	1	0
<i>Advanced</i> { Mr. Oscar Beringer						1	11	6
{ Mr. Tobias Matthay						1	11	6
Tonality and Notation	...	...	Mr. John B. McEwen			1	11	6
Ear-Training and Sight-Singing	...	...	Mr. F. C. Field Hyde			1	1	0
Aural Harmony	...	...	Mr. Stewart Macpherson			1	11	6
Musical Analysis	...	...	Mr. Stewart Macpherson			1	11	6
Class-Singing and Voice-Production	...	...	Mr. James Bates			1	1	0
Phrasing as conditioned by Construction—	...	...	Mr. J. B. McEwen			1	11	6
Elementary Psychology	...	...	Prof. John Adams			1	1	0

* Optional to students who hold the Certificate of Merit of the R.A.M. in Pianoforte Playing, or the R.A.M. Diploma of Licentiatehip in that subject.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture (as specified in par. 1, page 6) will pay two guineas less on the whole year's course.

Lecture-Lessons on one or more of the following subjects may be taken as separate courses by Students and Non-Students of the Academy.

Non-Academy Students are required to pay an extra fee of half-a-guinea per course.

Michaelmas Term, 1912.

Elementary Psychology and Class Management (Prof. John Adams), held on Saturdays, October 5th, 12th, 19th, 26th, November 2nd and 9th, at 9.30.

Ear-Training and Sight-Singing (Elementary) (Mr. F. C. Field Hyde), held on Saturday mornings at 10.30.

Fundamentals of Instrumental Technique and Interpretation (Elementary) (Miss Scott Gardner and Mrs. Curwen), held on Wednesday afternoons at 5.30.

Tonality and Notation (Mr. John B. McEwen), held on Wednesday afternoons of second half of term at 3.

Aural Harmony (Mr. Stewart Macpherson), held on Wednesday afternoons of second half of term at 4.30.

Lent Term, 1913.

Ear-Training and Sight-Singing (Advanced) (Mr. F. C. Field Hyde), held on Saturday mornings at 9.30.

Fundamentals of teaching Pianoforte Technique (advanced) on Saturday mornings at 10.45, as follows :

Lectures by Mr. Tobias Matthay on 1st, 3rd, 5th, 7th, 9th, and 11th Saturdays of Term.

Lectures by Mr. Oscar Beringer on 2nd, 4th, 6th, 8th, 10th, and 12th Saturdays of Term.

Aural Harmony (Mr. Stewart Macpherson), held on Wednesday afternoons at 3.

Musical Analysis (Mr. Stewart Macpherson), held on Wednesday afternoons at 4.30.

Midsummer Term, 1913.

Class-Singing and Voice-Production (Mr. James Bates), held on Saturday mornings at 9.30.

Fundamentals of teaching Pianoforte Interpretation (Advanced), as follows :

Lectures by Mr. Oscar Beringer on 1st, 3rd, 5th, 7th, 9th, and 11th Saturdays of Term at 10.45.

Lectures by Mr. Tobias Matthay on 2nd, 4th, 6th, 8th, 10th, and 12th Fridays of Term at 5.30.

Aural Harmony (Mr. Stewart Macpherson), held on Wednesday afternoons of first half of term at 3.

Musical Analysis (Mr. Stewart Macpherson), held on Wednesday afternoons of first half of term at 4.30.

Phrasing as conditioned by Construction (Mr. John B. McEwen), held on Wednesday afternoons of the second half of term at 3.

The Teaching of Children and Correlation of School Music (Mrs. Curwen) held on Wednesday afternoons of second half of term at 4.30.

SPECIAL TEACHERS' EXAMINATION.

(See Special Examination Syllabus to be issued in January, 1913.)

In the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

Attendance during at least one complete year of the Special Training Course (three consecutive terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified

tests. Similarly, persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon. Such persons will pay the reduced fees mentioned on page 3.

The Examination will be based upon the matters detailed in the annexed Synopses (I. to VIII.), and will also include an Examination in the Elements of Music, and the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Examination Syllabus to be issued in January, 1913, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of paper-work. The *Viva Voce* Examinations will be conducted by Boards of Examiners chosen from among the following :—Professor JOHN ADAMS, M.A., B.Sc., LL.D., Messrs. CARLO ALBANESI, Hon. R.A.M., JAMES BATES, OSCAR BERINGER, Hon. R.A.M., JOHN E. BORLAND, Mus.D., F. CORDER, F.R.A.M., F. C. FIELD HYDE, STEWART MACPHERSON, F.R.A.M., TOBIAS MATTHAY, F.R.A.M., J. B. McEWEN, M.A., F.R.A.M., H. W. RICHARDS, Mus.D., Hon. R.A.M., Mrs. SPENCER CURWEN, Miss M. SCOTT GARDNER.

Ample time will be given for the working of the various papers.

The fee for the whole examination is ten guineas, and the last date for entry will be one month before the date of the examination in the Autumn of 1913, as announced in the Special Examination Syllabus.

SYLLABUS OF LECTURE-CLASSES.

The Lectures will be distributed over the academic year from September, 1912, to July, 1913.

I (a). The Fundamentals of Teaching Pianoforte Technique and Interpretation.

ELEMENTARY.

Lecturer: Miss M. SCOTT GARDNER.

(Lectures in Michaelmas Term.)

General principles—A child's first pianoforte lesson—How and in what order to present the elements of music to his notice in a practical manner—The instrument—Sound: its pitch, quality and duration—Time and rhythm—The relation of ear-training to the pianoforte lesson—Phrasing and elementary form—Sight playing—Simple transposition.

I (b). The Fundamentals of Teaching Pianoforte Technique and Interpretation.

ADVANCED.

Lecturers: { Mr. OSCAR BERINGER.
 { Mr. TOBIAS MATTHAY.

SYNOPSIS OF LECTURES BY MR. OSCAR BERINGER.

(Six Lectures in Lent Term, and Six Lectures in Midsummer Term.)

On the use and relation of technical exercises—The relation of Etudes—Their use preparatory to the performance of works of composers of different periods and schools.

On the division of time for practising technique—Etudes—Bach and the polyphonic school—Classical school—Romantic school—Modern school.

On characteristics in the performance of works of composers of different periods and schools, including Time—Variations in Time—Tone—Expression—Phrasing—Fingering—Ornamentation and the use of the pedals.

On practical pianoforte teaching—Lessons in technique, etudes and pieces given by individual students under the personal supervision of the lecturer.

On the progressive choice of etudes and pieces for students of different degrees of advancement.

On Sight-reading—Memorising—Transposing—Modulating.

Criticism of students' practical essays in teaching.

SYNOPSIS OF LECTURES BY MR. TOBIAS MATTHAY.

(i.) The Fundamentals of Technique.

(Six Lectures in Lent Term.)

The mechanism of the instrument—The nature and duration of the act of tone-production—The determining factors of Tone quantity, quality and duration—The varying degrees of force, how determined—Key-resistance—Aural-attention—Time-attention—The muscular factors—Stiffness *v.* Freedom—Legato and staccato—The basic forms of muscular combination—The relationship between the causal actions and resulting movements—Touch equalisation—The rotation principle—Lateral adjustments—Details of combinations and varieties of touch—The teaching of the touch-facts to advanced students and to children respectively—Criticism of students' practical essays in teaching.

(ii.) The Fundamentals of Interpretation.

(Six Lectures in Midsummer Term.)

General principles of teaching—Real practice *v.* automatic strumming—The use and abuse of example—Difference between cramming and real teaching—Attention in practising and in teaching—The principle of shape in music—The scanning of rhythm—Musical progression in its various aspects—Unclear passage work and its correction—Divided passages—The basis of continuity in performance—The Rubato principle: its various forms and combinations—The definite and indefinite in Rubato—The factor of tone variety—The element of duration and its application—The principles of pedalling—The principles of fingering—The principles of memorising—Criticism of students' practical essays in teaching.

II. Tonality and Notation.

Lecturer: MR. JOHN B. McEWEN.

(Six Lectures, Michaelmas Term (second half).)

Physical basis of sound—Musical sound—Pitch, intensity, quality—Harmonic vibration—Intervals—Concord and discord—Resonance—The harmonic series—Key—Scales—Pure intonation—Temperament—Principles of notation.

III. Ear-Training and Sight-Singing.

Lecturer: MR. F. C. FIELD HYDE.

ELEMENTARY COURSE.

(Twelve Lectures in Michaelmas Term.)

Psychological considerations on sight-singing and ear-training—Absolute pitch, relative pitch, and scale relationship: their respective

values as bases of musical education—The effect of early sight-singing and ear-training on subsequent musical study: instrumental, theoretical, and vocal—The value of class-instruction—Principles of class (or choir) management and teaching—Qualifications necessary in the teacher—The recognition of the relationships within the major scale—Mental effects—Common accidentals and their effects on tonality—Transitions to related keys—Identification by ear of simple melodies and phrases—The application of scale relationship to the staff—Difficulties in staff sight-reading—The relationships between staff and sol-fa notations—The place of the latter—The dual notationist.

Time—Teaching by note values *v.* teaching by rhythmical effects—Pulse, accent, measure—The rhythmic patterns found in simple time, and the order in which they should be taught—The time names—Time dictation—Ear tests in melody and rhythm combined.

ADVANCED COURSE.

(Twelve Lectures in Lent Term.)

The higher development of the subjects of the elementary course—Extraneous modulations—Chromatics—The minor—Methods of teaching—The keyboard chart—Identification of “inner parts”—Ear tests in two or more parts.

Time—Rhythmical tests in compound time—A key to rhythmical difficulties—Hints on class-management.

In both the Elementary and Advanced Courses practice in actual class management and teaching will be given.

IV. Aural Harmony.

Lecturer: MR. STEWART MACPHERSON.

(Six Lectures in second half of Michaelmas Term, twelve in Lent Term, and six in first half of Midsummer Term.)

Harmony as a continuation of elementary ear-training—The relation of harmony to the pupil's instrumental study—The recognition of chords and progressions by the ear—Harmonic dictation—The mental effects of various chords, etc.—Phrasing and cadences—The importance of playing harmonic progressions in all keys—Harmony and sight-reading—The need of keyboard facility to the teacher of ear-training classes—Harmonization of melodies at the keyboard—The treatment of unessential notes—Passing-notes and suspensions—How to modulate readily—Harmonic and contrapuntal dictation—The fundamentals of effective harmony-teaching.

V. Musical Analysis, etc.

Lecturer : MR. STEWART MACPHERSON.

(Twelve Lectures in Lent Term, and six in first half of Midsummer Term.)

The study and appreciation of musical design : its value to the player and the listener—Right and wrong uses of analysis—Rhythmic shape — Phrasing — The form of complete movements, from the national tune or folk-song to the sonata and the symphony—The development of the sonata and symphony—Contrapuntal forms—The historical side of musical study—The principal periods of musical history—The value of an appreciation of the style and characteristics of each of these periods—The cultivation of the pupil's powers of observation—The "Appreciation Class" : its value and management.

VI. Voice-Culture and Class-Singing for Children.

Lecturer : MR. JAMES BATES.

(Twelve Lectures in Midsummer Term.)

The organs employed in singing—Breathing—Range of children's voices—"Head voice," "Middle voice," "Chest voice"—Blending of registers—Vowel sounds and consonants—Principal attributes of pure vocal tone, and how to acquire them—Causes of and cures for bad tone and faulty intonation—Enunciation and elocutional phrasing—Expression—How to treat "bad ear" and other difficulties—The teaching of unison songs, rounds and canons—Balance and blend of voices in part-singing—Two-part and three-part exercises and songs—Class management and the direction of a choir of children.

VII. Phrasing as Conditioned by Construction.

Lecturer : MR. JOHN B. McEWEN.

(Six Lectures, Midsummer Term (second half).)

Psychological basis of rhythm—Metre—Accent, rhythmic and dynamic—Tempo, the unit of speed—The unit of thought—Its development into the complete statement—Explanation of structure from a synthetical point of view—Constructional and emotional climax—Function of harmony in connection with structure—The contrapuntal idiom—Phrasing of polyphonic music.

VIII. Elementary Psychology.

Lecturer: Mr. JOHN ADAMS, M.A., B.Sc., LL.D., *Professor of Education in the University of London.*

(Six Lectures, Michaelmas Term.)

The purpose of these lectures is to make the student acquainted with the principles underlying all educational process, and to give him such general guidance as will enable him to apply those principles to the practice of teaching music.

Lecture i. : Nature and Scope of Education.

Education implies deliberate manipulation of the nature of the pupil—Knowledge used as a means to this end—Education as self-realisation—Education as preparation for everyday life—Education as a preparation for a special line in life—General and specific education—Meaning of training and teaching—Formal training in its application to Music—Instruction in relation to education—Relation of psychology to education.

Lecture ii. : Study of the Individual Pupil.

Psychology formerly confined itself to the study of the mature type; newer psychology recognises all stages—Genetic psychology—Varieties of pupils—Temperament—The Humours classification—Sensories and motors—Physical basis of character—Types and their classification—Co-efficients of the natural powers of individual pupils—The Faculty-psychology and its errors.

Lecture iii. : Perception and Presentation.

Pupil absorbs the environment, and is absorbed by it—The acquiring of knowledge—The inner and the outer world—Resemblance *v.* Correspondence—Sensation as a means of getting into touch with the environment—Pure sensation—Sensation distinguished from perception—Training the senses—The preferred sense—Nature and function of observation—Apperception and inference—Mental backgrounds—Inference point—Gaping point.

Lecture iv. : The Thought Processes.

Difference between the perceptual and the conceptual—Nature and origin of ideas—Abstraction and generalisation, and misconceptions regarding them—The series, *Percept, Image, Generalised Image, Concept*—Interplay between the abstract and the concrete in teaching—Connotation and denotation—The definition—Static and dynamic view of the concept—Ideomotor function—Association, and its forms.

Lecture v. : Attention and Interest.

Attention a prehensile process—Focus of consciousness—Always rhythmic—Concentration and diffusion—Duration of purely voluntary attention—The mark of voluntary attention—The mechanism of attention—Teacher's object in manipulating attention—Interest the pleasure-pain tone that accompanies attention—Dynamic force of interest—Confusion between the interesting and the pleasant—Interest as means and as end.

Lecture vi.: Habit and its Relation to Skill.

Education may be said to be the process of turning the conscious into the unconscious—Bergson's two kinds of memory—Turning fact into faculty—Paid-up intellectual capital—Instinct and habit—The growing point—Making and breaking habits—Accommodation—Imitation : spontaneous and deliberate—Suggestion in relation to imitation—Auto-suggestion and pseudo-auto-suggestion—The upper brain and the lower—Skill in relation to consciousness.

Issued by order of the Committee of Management,
October, 1912.

F. W. RENAUT,

Secretary.

